TT
894
.S6

THE WAX WORKER'S TEXT-BOOK.

THE

WAX WORKER'S

TEXT-BOOK

PLATE VI.

ROSE AND BUD.

THE

WAX WORKER'S

TEXT-BOOK.

BY

ALBERT B. SMITH.

With Practical Illustrations.

FIRST EDITION.

3
13229.9

All portions of this book are protected by copyright, any infringement will be promptly prosecuted.

1873.

TT894
.S6

Entered according to Act of Congress, in the year 1873, by
ALBERT B. SMITH,
in the Office of the Librarian of Congress at Washington, D. C.

10-34294

To the Wax Workers of America

to whom

The Tribute of this dedication is felt
to be equally due—In virtue of
their acknowledged proficiency in
the Art, is this work

Respectfully Inscribed,

DIPLOMA

AWARDED BY THE AMERICAN INSTITUTE TO

SARAH M. SMITH,

FOR

WAX FLOWERS AND FOLIAGE,

Exhibition of 1873.

F. A. P. Barnard, Pres. John E. Gavit, Rec. Sec.
Samuel D. Tillman, Cor. Sec.

New York, Nov. 15th, 1873.

This was the only Diploma awarded to the Wax Flower and Foliage Department, there being sixteen competitors, it is conclusive that our work is far superior to any other.

TESTIMONIAL

—o—

I have examined the Wax Worker's Text-Book, and consider it, by far, the most comprehensive work on Wax Flowers that I have seen. This New Method is so simple, and the practical details relating to Moulds, Tools, Wax, &c. are minutely given. The beginner is progressively led from the elements to the most difficult flowers. Especial attention is paid to the materials, &c. used in making the handsomest bouquet. Great care has been taken to describe this New Method as clearly as words will allow, and many excellent cuts illustrate the subject.

JULIUS F. VAN MEERBEKE.

CONTENTS.

—o—

	PAGE
PREFACE,	XV
GENERAL INSTRUCTIONS,	21
INTRODUCTORY,	28
LESSON I.—WHITE WATER-LILY,	32
" II.—ROSE AND BUD,	39
" III.—CAMELLIA JAPONICA,	47
" IV.—MORNING GLORY,	52
" V.—LILY OF THE VALLEY,	56
" VI.—DARK CLOVE PINK,	59
" VII.—TU-BEROSE,	62
" VIII.—FUCHSIA,	65
" IX.—SWEET PEA,	68
" X.—AUTUMN AND GREEN LEAVES,	73
LIST OF MATERIALS,	76

PREFACE.

—o—

The need of a thorough book of instructions upon the subject of wax flowers in our *New Method* of making them, has induced the author of this work to undertake the task of furnishing to the artistic (and more especially to those who have the desire to become proficient in the beautiful art) a thorough instructive and readable work on the subject, which will be in reality "The Wax-workers' Text-Book," and an authority which may be relied upon as correct.

During the short time we had in which to prepare this work we were afforded an opportunity of examining a number of works, both American and English, upon the art of mak-

ing Wax Flowers and Foliage by the old method, and, if we had not previously known the necessity for an authority and a correct instruction book of the art, we certainly would have felt it after reading those books, which were evidently written by persons entirely unacquainted with the subject, with only one or two exceptions. The author of this work is well acquainted with the art of making Wax Flowers and Foliage, and believes this New Method is the only reliable and accurate system which can be taught.

We are induced to say this not from a feeling of conceit, but to assure the novice that, by close attention to the instructions with the various designs accompanying them, they may become proficient artists in a very short time. Many have acquired the art in the short time of three hours; we have taught it successfully in New York to hundreds of pupils in this time.

This new method which we propose to describe is in as clear and concise language as can be used, and many useful hints are given

which will be of infinite benefit in learning them.

The use to which this art may be applied are manifold, as objects of art, studies for museums, as aids to the sculptor, the painter, and designer; and for all interior decorative purposes they are admirably adapted, and will, when their uses are better known, be more extensively used.

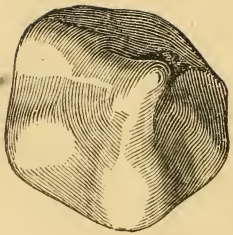
We present also to our readers several pages of "Beautiful Poems," in the perusal of which we ask the indulgence of our pupils. Perhaps, during the cold and dreamy nights that are about to come upon us, seated by the warm fireside indulging in the beautiful art, the pupil may find subject for thought in the work; or, when leisure hours find us at our summer resorts on the mountains or at the sea-shore, whiling away the golden moments, the "Poetry of Life" may not be inapropos.

If we have "left undone those things which we ought to have done," the reader is reminded of the short space of time in which we were obliged to prepare the work, and we hope our derelictions will be overlooked.

We have spared neither labor nor expense to make the work attractive as well as instructive, and we sincerely hope we have succeeded in our efforts; and the rapid success, and consequent good spirit of our reader, will be a reward dearer to us than any other which it is in the power of humanity to bestow.

New York City, 1874.

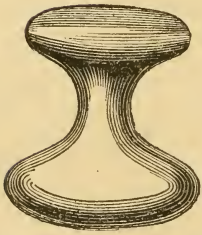
PLATE I.



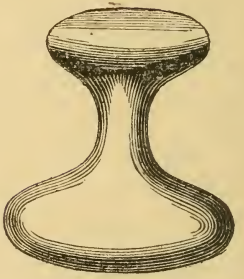
No. 1.

No. 2.

No. 3.



No. 4.



No. 5.

GENERAL INSTRUCTIONS.

—o—

"Flowers are the brightest things which earth
On her broad bosom loves to cherish ;
Gay they appear as children's mirth,
Like fading dreams of hope they perish."

As we have promised our readers, in this New Method of making wax flowers, to write in as clear and concise language as possible, we will commence the chapter with a correct list of material that is required, and be as brief as possible.

In the first place, we must let our pupil know that in making our New Method we use very little sheet wax. It is only necessary to use sheet wax for the green leaves, calyxes, Pond Lily centres, and a small portion may be used in covering the stem wire so as to give it a more natural look.

What we use is the ordinary melted cake wax, which can be had at any paint or drug

store. It is necessary to have a lamp to melt the wax. We manufacture a very nice lamp suitable for the purpose, and a great many other requirements, such as heating curling irons and crimpers, or used in cases of sickness. It is a neat tin lamp with two burners, and burns alcohol. We also make a one-burner lamp, but it requires twice the time in melting the wax.

The next articles that are required in this New Method are a few tin cups, say four or five. These cups may be had at any tin store, at the cost of about five or six cents each.

After having your lamp all ready with your cups clean, you may take from one to one and a half cakes of wax, break it small, and put in the cup over the lamp.

The wax, when melted, becomes a beautiful white, and it is not necessary to put any color in the cup, as your white wax is ready for use. Be very careful that you do not let the wax boil. It is only necessary to have the wax melted, for, should you get too much heat, so as to boil, the wax would spoil. To

avoid letting your wax get too hot, you may take the cup off the lamp, but, as soon as the wax becomes thick or cool, it must again be returned.

The next color most necessary to place in your cup would be a beautiful cup of Rose-colored wax, for Roses. Next in order, a cup of Yellow-colored wax, for Tea Roses and other requirements, which will be explained in another chapter. Make also a cup of green wax, for Rose cups and several other purposes.

The other colors are used dry with a small brush or the finger.

The following colors are dry:—Orange Chrome, Chrome Green, Rose Madder, Chrome Yellow, Prussian Blue, Carmine, No. 40, French Purple, Burnt Umber, and Silver White.

These colors are all in small bottles, and put up expressly for wax-work. To make any color of the above in wax, mix a small portion of the color you require in the clear wax—take, on the average, a quarter of a bottle to three-quarters of a cupfull of wax.

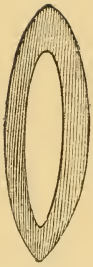
If a smaller quantity is desired, diminish the portions, and you may mix as little as you choose. Silver White gives a beautiful azure to the Prussian blue, and may be used to advantage to make all other colors lighter.

To darken any color, you can mix a small quantity of Burnt Umber. Every flower must have a stem, consequently you use the prepared stem wire which is expressly made for that purpose. They come in small ounce packages, already covered with a green paper. This is very desirable, as, a coating of warm wax on the paper, it is all ready for use. That wire which is not already covered with paper, you may cover it with a small strip of green sheet wax. A little practice in this will soon make you perfect. Stamens is the name given to the fine centres that grow in the Fuchsias, Morning Glories, etc. They can be bought in different colors. We use but five or six varieties in our flowers. Spool wire may be had of different sizes. It is useful for the stems of Green and Autumn leaves; it is covered with green silk or cotton, just as you wish it. Should the pupil not generally un-

derstand any part of this New Method, we will only be too happy to explain practically at our Studio.

At the end of this book we will give the reader a precise list of articles used in making wax flowers; the expense of the materials used being so little that it becomes within the reach of everybody. The New Method is so simple that a child can learn. Careful attention is requested of all pupils at the list, as we will supply the best quality of everything used, and at a much lower price than can be purchased elsewhere.

PLATE II.



No. 6.

No. 7.

No. 8.

No. 9.

INTRODUCTORY.

—o—

"Flowers, the sole luxury that Nature knew,
In Eden's pure and guiltless garden."

—o—

It is necessary to introduce to the Pupil the nine moulds which are used in this New Method. You will see on Plates I and II the *fac-simile* used. Seven are made of Plaster of Paris and two of wood. We have patented all with our new flexible wire spring handles, which makes a desired improvement of the former moulds.

No. 1 is the Morning Glory mould.
" 2 is the Carnation or Clove Pink mould.
" 3 is the Lily of the Valley mould.
" 4 and 5 are for making Roses and Buds.
" 6 is the Fuchsia and Tuberose mould.
" 7, 8 and 9 are moulds used in making the Pond or Water Lily and Passion Flower.

All of the above moulds must, before being used, be placed in a cup of cold water and remain there about five minutes; and when they are not in use be careful not to leave them in the water any longer, as they will become soft. Always dip your moulds in water before you dip in the hot wax, and moisten the hand with water to prevent the wax from adhering. The manner in moulding all our flowers is simply to dip the mould in the hot wax, and taking it out instantly. In making a flower, take, for instance, the smallest Rose mould, No. 4, dip it into the hot wax, and in taking it out instantly, you hold it to one side, so that the drop of wax which would otherwise remain on the middle of the leaf, falls to the end of it. You then place it on the palm of your left hand, moistened with water, and with a gentle slide upwards, towards the thumb, the wax will remain to the hand apart from the mould. You need have no fear of the wax burning the hand, as it becomes cool after leaving the lamp. Plate III, No. 16, gives the student a beautiful illustration of taking the wax off the mould. This makes a

splendid leaf without the use of the scissors.

Always bear in mind that it is necessary to dip the moulds in water before you dip in the hot wax; also, be careful not to let the water drop in the wax.

No. 7, 8 and 9 moulds are used the same way. Always be careful to turn them on the end in taking them out of the hot wax. See that the drop falls to the bottom, so you will have no imperfection in the leaf.

No. 1, the Morning Glory mould, is dipped in the wax the same as the others, only that it is taken out perpendicularly, so that the drop of wax remains at the tip point of the mould. In removing the wax from the mould, take the wire handle in your right hand, gently press the wax with the thumb and first two fingers of the left hand, and with a small movement and slight press, the wax will readily come from the mould. See Plate IV, No. 17. A little practice in removing the wax from the moulds will soon make the pupil perfect. To make a pretty Morning Glory, do not dip your mould too deep. The Carna-

tion or Clove Pink and Lily of the Valley are used exactly as the Morning Glory mould.

But you must dip the full length of the mould for the Carnation and Pink. Use your own judgment in making these flowers, as practice only makes perfect in these two. A small dip is only required for the Lily of The Valley.

No. 6 mould is dipped the same as Nos. 4 and 5, only be more careful in dipping, do not go too deep, as it will make a bad edge on the leaf.

LESSON I.

THE WATER-LILY.

"Put forth such blaze of beauty as translates
To dullest hearts their dialect of love."

——o——

THE WATER-LILY.

THERE are a great variety of these beautiful flowers—all charming in form and color, and all of which may be imitated with great exactness. The common Lily of our rivers and ponds I shall choose for this lesson, as being the best known, and of which a natural specimen may be easily obtained at the proper season.

To make this beautiful flower, you first prepare your stem-wire; take the largest one you have, as it requires a stout stem, cover it with small strips of sheet-wax, being careful not to let the space or seam be seen; if you have any melted green wax, it would be well to

take a small camel-hair brush and run over the stem; this will seal all the seams and make it look more natural; place your crook in the top part of your stem wire, covering it with wax to make a bulb for a foundation to work upon. Do not forget this, as it is quite essential; this prevents the petals from slipping upward in adhering them together. To make the centre of the Lily, you take the orange and yellow sheet wax. Take an ordinary sheet of orange-colored wax cut through the centre lengthways; you then place it in your left hand, and with a scissors cut strips as shown in Plate V, Figure 13. After this, pinch the points together, making them somewhat rounding, to look like the natural. You now place it upon the stem; adhering it with that part not cut, press it gently upon the bulb; now cut your yellow wax as shown in Figure 14; press this also on the outside of the orange wax. If the bulb or centre, as now made, should look too stiff, you can take the stem in your right hand and gently, with the palm of the left, press down

on the top of the centre; this will give it a more graceful and easy look.

Now, to form the first row of petals, you take Mould No. 7 by the handle and dip it lightly into the hot melted white wax; take it out instantly and hold one end up, so the small drop of wax that always is upon the bottom of the mould, fall to the smallest end.

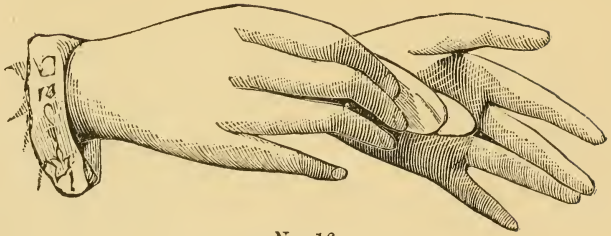
See that you do not dip too deep, as the deeper you dip, the larger the leaf. Make about nine leaves around the first row; on the next, place about the same amount, being careful that you get them on a little higher than the yellow centre; on the third row, dip your mould a little deeper, making the leaf longer. Never make a new leaf until you are sure that the leaf is thoroughly tight to the centre on the stem. Always remember that where you have left the drop of wax, adhere it. After this is complete, you next take the second size mould, which is No. 9; make as many petals as will go around and cover the space, being always careful to let the drop of wax run to the smallest end of the mould;

make another row the same. Now make as many leaves from the same mould, No. 9, as will go around; let the drop run to the small end, the same as the previous leaves.

For the Calyx, the larger mould is used. Make four petals—dip first into the white and instantly after into the green wax, which must be ready for use. Now take a small quantity of Burnt Umber and rub it on the outside of the four leaves, making the Calyx. The same color may be used on the Pond Lily Leaf. In making the Bud, you form the centre the same as the full-blown Lily. Make about two rows of the smallest leaves, next follow with the largest; make one row only. You are now ready to put on the Calyx or outside leaves. Dip the mould first into the white wax, after, into the green, the same as for the Lily; bring them together, almost, at the top, so the yellow centre will show but a trifle. Use the Burnt Umber the same as you did on the other Calyx.

Instructions for making the leaf will be found in Lesson X.

PLATE III.



No. 16.

WATER-LILY.

—o—

There's a spring in the woods by my sunny home,
Afar from the dark sea's tossing foam ;
Oh ! the fall of that fountain is sweet to hear
As a song from the shore to the sailor's ear ;
And the sparkle which up to the sun it throws
Through the feathery fern and olive boughs,
And the gleam on its path as it steals away
Into deeper shades from the sultry day ;
And the large water-lilies that o'er its bed
Their pearly leaves to the soft light spread,—
These haunt me. I dream of that bright spring's flow;
I thirst for its rill like a wounded roe.

HEMANS.

LESSON II.

THE ROSE AND BUD.

The blushing rose that hangs its head,
Or meets the sun with shrinking dread,
Conceals within its heart a flame
Which from that glowing noontide came.

—o—

THE ROSE AND BUD.

This elegant and beautiful flower is very easily made by our New Method. The student need only follow our instructions, and the task will be easily accomplished. In the first place: you take an ordinary stem wire, make a small crook on the end, cover the stem part with green sheet wax, the same as we mentioned in our previous lesson. The crook is necessary to prevent the rose-leaves from slipping in pressing them together. Now take your

Mould No. 4—this is the smallest. Dip it into the wax, and so make a small rose-leaf. You now place the leaf upon the end; in so doing you place the large stem, which is covered with green wax making a small bulb, in your left hand, holding it near the crook, which is covered, and place the leaf upon that part of the stem. Being careful to stick on the stem that part of the leaf where the drop of wax is, and you will find that the wax is so thoroughly adhesive that it requires but to press it gently on the stem to make it stick well. When you have your leaf thus placed upon the stem, you must take and close it by rolling it around the stem, in order to give a more natural shape to the flower. Much of that desirable shape is obtained by the use of the best of modelling tools—the fingers. They impart a softness not to be obtained by the modelling tool. The wax is pliable, and no difficulty will be experienced in so moulding them. Avoid all stiffness, as a soft roundness is one of the characteristics of this queen of flowers. You continue on in

this manner until you have one round complete. The next round you must avoid placing them so closely. After you have completed the second round, you must take the next in size, Mould No. 5, and continue on with it until you have your flower complete. We give the student a beautiful illustration of the rose and bud on another page, Plate No. VI. You will observe from this how the rosebud and leaf are placed; making a beautiful combination. Do not make a rose with over twenty leaves, as a larger quantity will look rather clumsy. To make a splendid full-blown Rose, you proceed the same as you have in the above, only after the second round place the petals on reversed—that is, not to place the hollow of the petal over the others, as you have previously done; but put the hollow outside, and it will look exactly as if the leaf would fall. To make a finish now, all that is required is to make the calyx, which you make of the green sheet wax In making the half-blown rose, you take the smallest Mould — No. 4.

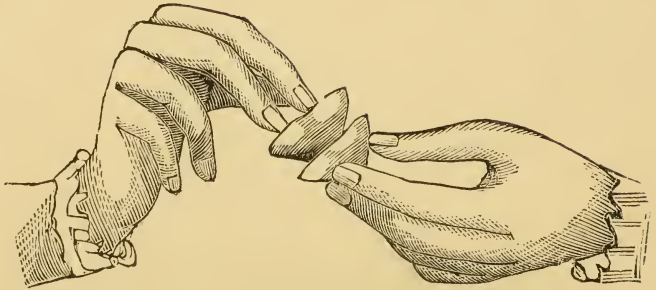
Only a few petals are required to form the same as the rose previously mentioned. Finish it off with the calyx, closing on the top, making a point on the centre.

The closed bud is made in the following way: You commence in the same manner as making a large rose—placing on your wire-bulb the smallest petal made from Mould No. 4. This petal is made with the edge of the mould—not with the flat surface, as previously. You dip about one-third of this side into the hot wax. Be sure to use the side, not the flat portion, and you will have a sort of shell-like leaf. You take four or five of these shell-like leaves and place them around the stem, which is made the same as the one for the rose.

Now place the calyx on the bulb, as explained above, and you have a beautiful bud, as shown in Plate VI.

The green leaves are made as explained in Lesson X.

PLATE IV.



No. 17.

LOVE IN A ROSEBUD,

(A Fragment.)

—o—

As late each flower that sweetest blows,
plucked the garden pride,
Within the petals of a rose
A sleeping love I spied.

Around his brows a beamy wreath
Of many a latent hue ;
All purple glowed his cheeks beneath,
Inebriate with dew.

LESSON III.

CAMELLIA JAPONICA.

—o—

There are buds that fold within them,
Closed and covered from our sight;
Many a richly-tinted petal
Never looked on by the light!

LESSON III.

CAMELLIA JAPONICA.

—o—

This truly beautiful flower is probably the most admired, except the Rose. Our climate is very favorable for the Camellia, and there are several beautiful varieties. The varieties are far too numerous to describe in a work of such limited extent as this. We select of our kind the White Camellia. This is the easiest made, as it requires no coloring. To imitate it well you take the two rose moulds, Nos. 4 and 5. In the first place, see that your wax is perfectly pure, as this is the most important part.

Prepare your stem the same as the rose, making a small bulb with white wax. You now dip it into the melted wax to make it smooth and round. Take the smallest mould (No. 4), and make three leaves. Place them around

the stem—placing them a trifle low, so they will not go over the bulb more than one-third of an inch. Make the next row four leaves, and place them between the first three leaves; also four more to follow. You now take the next mould in size, and make four more leaves. Place them on the stem backward, holding the fastening part of each leaf in the left hand, so it will not part from the stem. You now take the largest mould and turn off five petals, placing them in almost a horizontal position. You now finish with making the calyx, by dipping into the hot green wax.

A small spray of green leaves looks very well with the beautiful fine and spotless flower.

PLATE V.

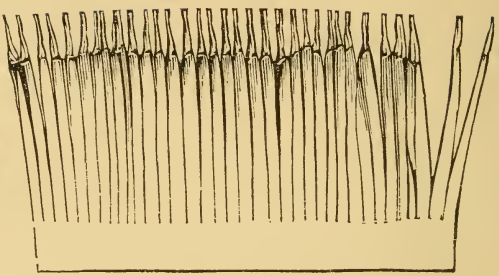


Fig. 13.

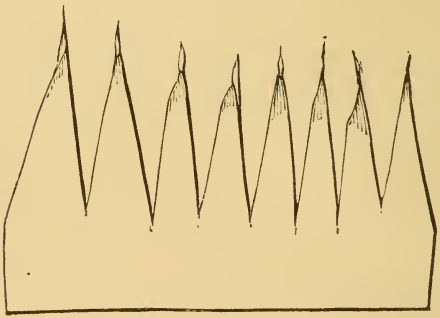


Fig. 14.

A FRAGMENT.

—o—

'Mid scattered foliage, pale and sere,
Thy kind floweret cheers the gloom,
And offers to the waning year
The tribute of its golden bloom.

Beneath November's clouded sky,
In chill December's stormy hours,
Thy blossom meets the traveller's eye,
Gay as the buds of summer bowers.

Flower of the dark and wintry day!
Emblem of Friendship! thee I hail;
Blooming when others fade away,
And brightest when their hues grow pale.

LESSON IV.

THE MORNING GLORY.

Thine is that excelling virtue
The pure-hearted only know ;
Thine that unassuming goodness
Which in silent deeds doth flow.

—o—

THE MORNING GLORY.

This beautiful climbing plant of the genus convolvulus has a splendid funnel-shaped flower, usually purple or white, sometimes pink or pale blue. They are mostly natives of this country ; a great many are often seen in our flower-gardens and hot-houses, being very ornamental, and readily covering trellises with their twining stems, large leaves, and large beautiful flowers.

In this chapter we propose to show the pupil how this flower is made so easily. You take Mould No. 1, dip it about three-quarters into the white melted wax; then you may remove it, as shown in Plate IV, No. 17, and you have the form complete. You now take a long piece of spool wire and put a long crook upon one end covered with a piece of wax, placing on the wax the stamens. For this you take four of the stamens corresponding to the color of the flower you are making, and fold them in the middle, thus making eight stamens in all; now one folded longer than the rest, and you have this all complete. To place the stem on the flower, you heat one end and slip it through the end of the flower; draw it down tight, so that the stamen remains stationary in the centre. You now place on your four calyxes, pressing them gently, and then thoroughly adhere the stem to the flower. Bend the wire with an ordinary round stick, and your flower is made—excepting the coloring. The colors most seen are the blue, purple,

and pink. The dry paint is usually rubbed on with a small camel's-hair brush. I prefer much rather to use Nature's best tools—the fingers. To paint the flowers most correctly, the sudent had better get one of the natural to copy from.

MORNING GLORY.

—o—

There is a flower whose modest eye
  Is turned with looks of light and love,
Who breathes her softest, sweetest sigh
  Whene'er the sun is bright above.

Let clouds obscure, or darkness veil,
  Her fond idolatry is fled;
Her sighs no more their sweets exhale-
  The loving eye is cold and dead.

Canst thou not trace a moral hue,
  False flatterer of the prosperous hour?
Let but an adverse cloud appear,
  And thou art faithless as the flower.

LESSON V.

LILY OF THE VALLEY.

O, what a lovely moral tells
The Lily with its silver bells!
'Tis said they ring on summer nights.

—o—

LILY OF THE VALLEY.

This beautiful and graceful little favorite flower is made from Mould No. 3. The wax being melted, can be removed from the light. Dip your mould in water first to prevent the wax adhering. The wax used must be of the purest whiteness. Take the mould by the handle, holding it quite perpendicular, dip in the wax, withdrawing it as quickly as possible. Should the wax be too thin, it is because the wax was warmer than it should be. If too cool, it will be thicker than is

desirable; the right heat is only to be found by practice. Make about seven or eight of these little bells; then cut the same amount of spool wire (about one and a half to two inches in length), and a large stem wire for the stalk (about three and a half inches long). After making a small hole at the top of the bell, through which you can pass one of the wires, with the pistil affixed, then draw it tight to the bottom of the bell, and the bell is complete. Cover the stem with green wax. The buds are best imitated by rolling some green wax around the top of the stem, and dip into white wax. To give a more natural look to the bells, you may take and pinch the four sides gently, which will prevent them from being so open. This all done, they will require arranging on the long stalk, one of the smallest buds at the top, the rest following on either side, imitating, of course, the arrangement observable in the natural flower. The pupil will notice that two leaves grow facing each other, which are long and narrow, and can be made with a brass mould. Explained in Lesson X.

THE MOSS ROSE.

—o—

The angel of the flowers one day
Beneath a Rose-tree sleeping lay ;
That spirit to whom charge is given
To bathe young buds in dews of heaven.
Awaking from his light repose,
The angel whispered to the Rose:—
"Oh, fondest object of my care,
Still fairest found where all is fair;
For the sweet shade thou giv'st to me,
Ask what thou wilt—'tis granted thee!"
"Then," said the Rose, with deepen'd glow,
"On me another grace bestow."
The spirit paused, in silent thought—
What grace was there the flower had not?
'Twas but a moment. O'er the Rose
A veil of moss the angel throws :
And, robed in Nature's simplest weed,
Could there a flower that Rose exceed?

LESSON VI.

THE DARK CLOVE PINK.

"And there the beauteous Carnation stood,
With proud, disdainful eye."

—o—

THE DARK CLOVE PINK.

This beautiful and often frequent flower has always attracted admiration for its dark, rich color, though the variety of colors are numerous—all the shades, from scarlet to a deep purple may be found in this flower, and, with a little care, can be easily imitated. You first proceed to make your stem wire. Coat it with green sheet wax. Put the small crook in the wire, also covered with wax. You now cut from white paper two horns, or antlers; dip them in wax; put them upon

the stem wire. You now take Mould No. 2 and prepare your leaf, by dipping it into the hot white wax, nearly full length. In removing it, do so the same as you do the Morning Glory, shown in Plate IV, No. 17 ; make four in all. You now proceed to color these cups or bells with carmine on both sides, rubbing it in with a small brush, or the fingers. It is necessary to cut the ragged or serrated edge with a scissors. After doing this you cut the four bells in five parts in the small grooves left on by the mould; cut them within one-third of the top of the bell. You now heat the end of the wire, and pass it through the bell, adhering it with a gentle squeeze with the thumb and fingers. Do the same with the three remaining ones, avoiding all stiffness in arranging them. After you have placed these on, make the seed-cup. To do this, you take an ordinary stick or pencil—a pencil would be better; scrape it smooth with a pen-knife, removing the black paint about three-quarters of an inch; place it in water, the same as you do the other moulds. You now

prepare your green wax. Dip the pencil or stick into it quickly. If the wax should be too thin, dip the second time, to make it thicker. After removing the pencil, cut for the calyx the four various parts with the scissors. Place the stem through the funnel and press it to the flower gently, and you have it complete.

LESSON VII.

TUBEROSE, OR, TU-BEROSE.

First fair floweret of the year,
'Mid thy white and savory bed,
Welcome Spring's first harbinger,
Gold-tip Tuberose, rear thy head.

—o—

TUBEROSE, OR, TU-BEROSE.

THIS elegant flower has gained a high reputation and esteem for its beauty and fragrance. The odor is most powerful after sunset. The plant grows well in the South, but only bears the open air in more northern climates during summer. It makes a beautiful flower in a wax collection with its perfect whiteness. To make this flower, it is best imitated from Mould No. 6. You first prepare your stem.

Having covered it with sheet wax, put the crook on the end, and then cover it also with wax, making a kind of ball representing the pollen. You are now ready for the petals. First wet the mould, then the hand; dip the mould into the wax, which must be perfectly clear; turn it the same as the other leaves, and you have the Tuberose. The outside leaves, you will perceive, are bent backwards, and curl a trifle. To form the calyx, bend the wire, so you can dip the flower in hot green wax; do not dip too deep. This forms a beautiful calyx.

TUBEROSE.

—o—

Bright flower, whose home is everywhere—
A pilgrim bold in Nature's care,
And oft, the long year through, the heir
Of joy or sorrow.

Methinks that there abides in thee
Some concord with humanity,
Given to no other flower I see
The forest through.

And wherefore? Man is soon to depart—
A thoughtless thing, who, once unblest,
Does little on his memory rest—
Or on his reason;

But thou would'st teach him to find
A shelter under every wind—
A hope for times that are unkind—
And every season.

LESSON VIII.

FUCHSIA.

Beside the rosy bower of love,
Blest with the smile of sunny skies,
With sweets around it and above,
The drooping Fuchsia poured its sighs.

——o——

FUCHSIA.

This beautiful Lady's Ear-Drop, as a great many call it, has derived its name from one of the fathers of botany—"Leonhard Fuchs." In our northern climate, the flower is not so successful—the winters are too cold. The varieties of the Fuchsia are numerous, and generally a pendulous red flower, of which the calyx is funnel-shaped; for beauty and elegance it has no equal. This beautiful flower can be well imitated by using the Mould No. 6, and

the smallest rose moulds. You first prepare your stem wire and then adhere your stamens —eight are necessary—one longer than the rest, something similar to the Morning Glory. Now make four leaves for the corolla, using the smallest Rose mould. Do not dip but only one-half of the flat surface into the wax. Then place the eight petals you have made around the stamens. To make the sepals or calyx, you use the Mould No. 6 the same, but being careful not to dip over the flat surface. You now place them around the petals. In finishing the Fuchsia, you bend the wire and dip it gently into the green wax. This forms the seed-cup. The varieties of color are numerous ; we select a few for our pupils. A splendid one is the petals or centre, being white; and the four sepals with the body, pink madder. Another is, crimson centre and white outside petal ; also, purple centre and crimson outside. T o make the bud, form your wire, the same as for the flower, excepting placing upon the stamens, you might omit the centre also, as you cover it with the outside leaves—which must close at the point—

which hide all the interior. To arrange a beautiful spray, you take an extra strong stem wire—prepare it with green sheet wax. Place at the end two smallest leaves and then two a trifle larger. You now can put on two buds ; follow with green leaves. Now the fullblown flower and more leaves. You then have a beautiful spray.

LESSON IX.

SWEET PEA.

"Here are Sweet Peas, on tip-toe for a flight,
With wings of gentle flush, or delicate white,
And taper fingers, catching at all things,
To bind them all about with tiny rings."

—o—

THE SWEET PEA.

This delicate little flower is a native of the East, and is one of the best-known ornaments of our flower-garden, esteemed, not only on account of the beauty of its flower, but of their delightful fragrance. There are numerous colors. It is, we think, the easiest one of all to imitate. First you prepare your stem of spool wire. Take the smallest Rose mould, No. 4, dip into the white wax, and make three small leaves. With a scissors cut the first

one around, and make it about half the size it was before. The second leaf you use a trifle larger, and the third one can remain the full size, as from the mould. You now want to color the first one with pink madder, leaving the largest leaf white. Now place the smallest leaf upon the stem, bringing the edges together—this will place a sharp edge upon the front. Now take the second leaf, at the back of the first one, and adhere it to the stem; also, press it on the top from the back, to bend the leaf inward on each side of the first one. Now place the third leaf upon the stem at the back of the first ones, with the hollow part backward in contact with the others. Four little pieces of sheet wax placed on for the calyx, finishes the flower.

SWEET PEA.

—o—

Sweet wilding tufts, that 'mid the waste
  Your lowly buds expand ;
Though by no sheltering walls embraced,
  Nor trained by beauty's hand ;
The primal flowers which grace your stems
  Bright as the dahlias shine—
Found thus like unexpected gems
  To lonely hearts like mine.

'Tis a quaint thought, and yet, perchance,
  Sweet blossoms, ye are sprung
From flowers that over Eden once
  Their pristine fragrance flung :
That drank the dews of Paradise
  Beneath the starlight clear—
Or caught from Eden's dejected eyes
  Her first repentant tear.

SMITH.

PLATE VI.

ROSE AND BUD.

LESSON X.

AUTUMN AND GREEN LEAVES.

These few pale Autumn flowers—
How beautiful they are!

—o—

AUTUMN AND GREEN LEAVES.

In our New Method of imitating the foliage of any kind of flower, we have prepared all kind of leaves in brass and tin moulds. These moulds are made of the best metal, and represent all the leaves required in this art. They are a decided improvement on the old method of making foliage, and can be purchased at any wax material store.

In making a leaf, you take the brass or tin mould, and place it into the water; then take your green wax, press it gently on the back of

the mould — that is, where the veins are deepest impressed; with the thumb and finger press until you see a good impression on the wax. You now place a small piece of spool wire upon the wax—place it about one-half way up the centre of the mould on the wax. You now place another cover of sheet wax right over the other, covering the stem wire. You press this a trifle harder than you did the first, to get a full impression. When you have completed this, you press your thumb all around the sharp edge of the moulds—this will cut it sufficiently to separate it from the mould. Your leaf is now done. The next thing is to take the leaf off. This is done very easily. You simply loosen the edge with your thumb, pushing the wax from the mould. You now lift up on edge, and the leaf will leave the mould. Be always sure to wet your mould before using it. Every leaf is made in this manner. If you need a heavy leaf, you simply use thicker wax.

Autumn leaves are made in the same way. You can purchase very handsome variegated

wax to make these leaves with at almost any store.

The scissors must be frequently dipped in water, to prevent their adhering to the wax. Should they become clogged, remove the wax which may have accumulated on their blades with a piece of cloth, dip again into the water, and commence again. Beginners will find new scissors rather troublesome on first using. Never waste your clipping, as every particle of wax can be used, and melted in the cup of green wax.

LIST OF MATERIALS.

—o—

The following list of materials is especially selected by us as a complete outfix for the new beginner; and it is advisable that the student should have all that is included in the list. We have selected and put up the best materials that can be had in the market, and at a much lower price than can be obtained elsewhere. They are all put up in a handsome box, made for the purpose, and can be sent to any part of the United States.

LIST OF MATERIALS AND PRICES.

—o—

1	Large Lamp, two burners,	$1 00
1	Small " one burner, 50c.	
1	Pound of Wax,	85

Fine Dry Colors, especially prepared for Wax Flowers by us.

1	Vial Chrome Yellow,	10c. each,	90
1	" " Green,		
1	" Prussian Blue,		
1	" French Purple,		
1	" Orange Chrome,		
1	" Burnt Umber,		
1	" Rose Madder,		
1	" Silver White,		
1	" Carmine, No. 40,		
3	Camel's Hair Brushes, 4c. each,		12
2	Size Wire on Spools, 10c. each,		20
1	Package Large Stem Wire,		10

1	Finely Prepared "Oil Tube, Silver White,"		$0 15
6	Bunches Assorted Stamens, 4c. ea.,		24
1	Doz. Sheets Yellow Wax,	10c. per doz.	60
1	" " Orange "		
4	" " Ass'd Green, Light and Dark Wax,		

Brass Moulds for the Leaves.

	Pond or Water Lily, 3 sizes,	$1 per doz.	1 00
	Ivy, 3 "		
	Geranium, 3 "		
	Lilies of the Valley, 2 "		
	Camellias, 2 "		
	Fuchsias, 2 "		
	Roses, 3 "		
18	Total, $1.50,		$5 16

Students ordering the above list in full, we will send it complete, allowing 5 per cent. discount. If the small one-burner lamp should be wanted, we make a further deduction of 50 cents. It is advisable to use the larger lamp, as it is much more convenient.

All of the above can be sent to any part of the United States; and those who want their order properly attended to, must enclose $2, and send to us per Registered Letter, with the order; the balance can be collected on delivery.

We keep in stock all kinds of materials for making Wax Flowers; also Glass Pond Lily Shades, Oval, Round, and Square Shades.

In giving orders for Glass Shades, please observe the following rules, to avoid unnecessary correspondence or misunderstanding:

If a Round Shade is required, state the exact diameter and height—for instance, 6 inches diameter, 9 inches high.

If an Oval or Square Shade is required,

state the exact small diameter, large diameter, and height—for instance, 5 inches small diameter, 10 inches large diameter, 15 inches high; or 5 inches wide, 10 inches long, 15 inches high.

In ordering the Pond Lily Shade, only give the number of inches in diameter.

Pond Lily Shades have a fine polished Mirror Stand.

Liberal discount on all articles to Teachers and Dealers.

Address

ALBERT B. SMITH,
Art Studio,
No. 317 Sixth Avenue, New York.

ADVERTISEMENTS.

ENTIRE NEW METHOD

— OF MAKING —

Wax Flowers and Foliage.

——o——

New, Reliable, and Accurate System Taught in a few Hours.

——o——

Foliage made without Mould or Scissors.

——o——

THIS New Method has given general satisfaction; it is so simple that a child can learn in half a day. We use the ordinary cake wax, which is about 300 per cent. cheaper. Mrs. SMITH guarantees that her Pupils will learn in the short space of three hours more than they can learn by the old method in three weeks. Terms for Flowers, $5.00, which includes a bouquet of flowers and a full

set of moulds and tools. Terms for Foliage, $10.00 for superior workmanship, beauty, and elegance. We defy competition.

Mrs. SARAH M. SMITH,
No. 317 Sixth Avenue,
Between 19th and 20th Sts., New York.

——o——

HOW TO SEND MONEY.

Money may be sent at our risk by any of the Express Companies, prepaid, or in Registered Letter by Mail or Postal Money Order, also by Bank Draft payable in New York. Small amounts can most readily be sent by obtaining a Postal Money Order at your Post Office. Large amounts are better sent by Bank Draft payable in New York; but if that is not convenient, money can be

sent safely by Express, securely sealed, with the amount written on the outside of the envelope.

Parties sending money in advance will save Express charges for collecting.

Always enclose $2 in advance with your order, balance payable when the goods are delivered, (C. O. D.)

—o—

DIRECTIONS.

Write your name as plainly as possible, and give full address, Post Office Box, County and State, to ensure a prompt return.

State what Express Company runs direct to your place, to save the expense of transfer from one Company to another.

Where there is no Express Company, goods

may be sent by Mail, when money is sent in advance.

Packages will be sent by Express, unless ordered otherwise.

Letters requiring answers should have a stamp enclosed for return postage.

Packages not exceeding twelve ounces can be sent by Mail, at the rate of two cents for each two ounces, or fraction thereof; in which case, we require extra for postage and registered fee.

ALBERT B. SMITH,

Importer and Dealer in

GLASS SHADES,

For covering Clocks, Birds, Statuary, &c.

———o———

SHEET WAX AND MATERIALS

For Wax Flower Making.

———o———

Gilt Wire Baskets, Moss, &c.

———o———

NATURAL FLOWERS PRESERVED.

———o———

Round and Oval Frames for Preserved Flowers.

———o———

Wooden Crosses, Harps, Lyres, &c.

———o———

No. 317 Sixth Avenue, *(up stairs,)*

2d door below 20th St., New York.

———o———

☞ Orders by Mail promptly attended to.

LIBRARY OF CONGRESS
0 010 090 819 0